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he has casually, here and there, touched upon the question of the use of obsolete words he has expressed an opinion contrary to that which "E. K." seems to desire to fasten upon him. The following quotations from the third Book of the *De Oratore* will show Cicero's attitude towards Spenser's mannerism:

"There is also a *fault* which some industriously strive to attain; a rustic and rough pronunciation is agreeable to some, that their language, if it has that tone, may seem to partake more of antiquity (*antiquitatem*)."¹ Cap. XI.

"... an object [purity in the Latin tongue] which we shall doubtless effect, ... adopting words in common use (*verbis usitatis*)."² Cap. XIII.

"There is such a jumble of strange words, that language which ought to throw light upon things, involves them in obscurity and darkness."³ Cap. XIII.

"For I do not imagine it to be expected of me that I should admonish you to beware that your language be not poor, or rude, or vulgar, or obsolete (*obsoleta*)."⁴ Cap. XXV.

"In regard then to words taken in their own proper sense, it is a merit in the orator to avoid mean and obsolete (*obsoleta*) ones."⁵ Cap. XXXVII.

"If a word be antique (*vetustum*), but such, however, as usage (*consuetudo*) will tolerate, ..."⁶ Cap. XLIII.

Among classical writers on style "E. K." might easily have found authority with which to bolster up his defence. Cicero, however, would never have given his approval to the archaic twist of Spenser's style.

JAMES FINCH ROYSTER.

University of North Carolina.

THE SECOND EDITION OF DRYDEN'S *Virgil*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In *Modern Language Notes* for May, 1904 (vol. XIX, p. 125), I stated, on the basis of a volume owned by the Yale University Library, that the second edition of Dryden's *Virgil* was printed in 1697, with the same title-page as the first edition of the same year. This account I have later found to be mistaken. The Harvard College Library now possesses a copy of the real second edition, which, as Malone states, was published in 1698. The book on which I based my earlier article proves to be a made-up volume; it is a copy of the second edition (1698),

but the title-page has been removed, and replaced by one from a copy of the first edition (1697). In the Cambridge edition of Dryden's *Poetical Works*, now in press, I have attempted a collation of all significant variations between the first and second editions of his *Virgil*.

GEORGE R. NOYES.

University of California.

KING JAMES' CLAIM TO RHYME ROYAL.

To the Editors of *Mod. Lang. Notes*.

SIRS:—Some years ago, in discussing the word *ballade*, the editors of the *New English Dictionary* perpetuated an error which seems to have gone uncorrected in print;¹ since it not only remains uncorrected but is practically reaffirmed by them in a recent issue of the dictionary, under the word *rhyme*.² This is the statement, apparently a mere guess of some scholar of the nineteenth century, that *rhyme royal*, or *ballade royal*, owes its name to the fact that King James I of Scotland, a "royal" poet, wrote *The Kingis Quair* in that metre. May I present some evidence tending to set this matter right, and ask your readers for further information in regard to the origin of the terms?

A famous form of Old French verse was the *Chant Royal*, a poetic structure of stanzas of eleven lines each, with a common refrain, concluded by an envoy of five or six lines. In the fourteenth century the Provencal *ballade* became a ruling form in Northern France, and was speedily conventionalized. It borrowed from the elder form its structure of stanzas with a common refrain, concluded by a short envoy. The stanzas were limited to three. At first but two rhymes were allowed; afterwards it was merely the rule that each stanza should have the same rhymes as the others. These were frequently arranged as ababbcc, or ababbcb.³

¹ Volume I, p. 639c.

² Volume VIII, p. 634c. Here the editors do not themselves repeat the statement, but after citing Latham, 1841, *Eng. Lang.*, by name only, they quote from "1873, H. Morley, *Eng. Lit.* v, Chaucer's own seven-lined stanza, which ... has been called rhyme royall, because this particular disciple [sc. James I of Scotland] used it." This is the only statement as to origin that is made or cited, and it must be concluded that the editors are still of their old opinion, and desire to be held responsible for this restatement.

³ Cf. H. Chatelain, *Recherches sur le Vers français au xve Siècle*, Paris, 1908, chaps. x-xi, for further description of these forms.